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Concert: Lincoln Center

Ithaca College Symphony Orchestra

Jeffrey Grogan

Ithaca College Choral Union

Lawrence Doebler

Randie Blooding

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Authors

Ithaca College Symphony Orchestra, Jeffrey Grogan, Ithaca College Choral Union, Lawrence Doeblen, Randie Blooding, Deborah Montgomery-Cove, and Carl Johengen

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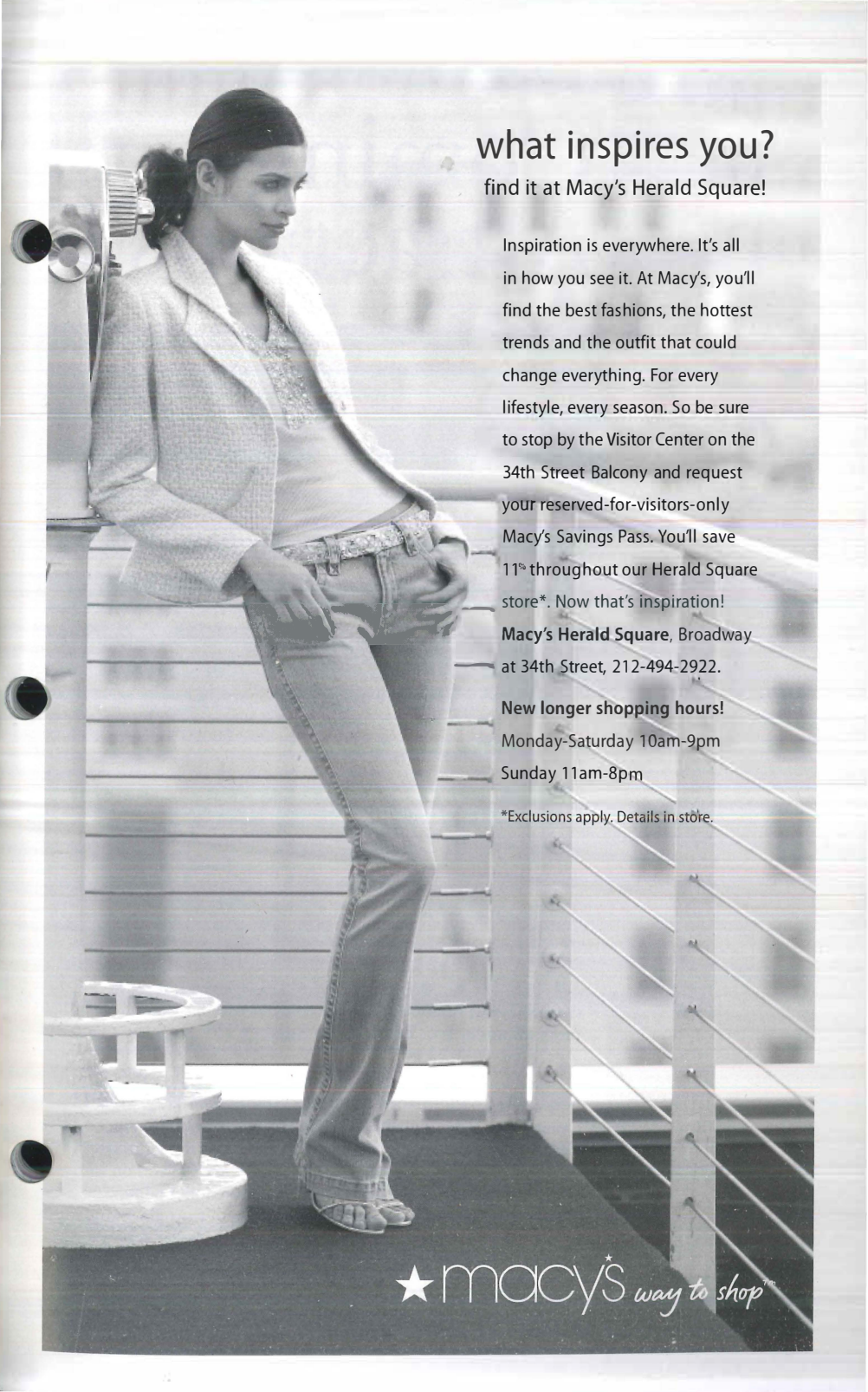
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Coming Attractions

Great Performers
gets ready
for another
acclaimed season.
By David Pratt

*Dawn Upshaw
in Ainadamar*



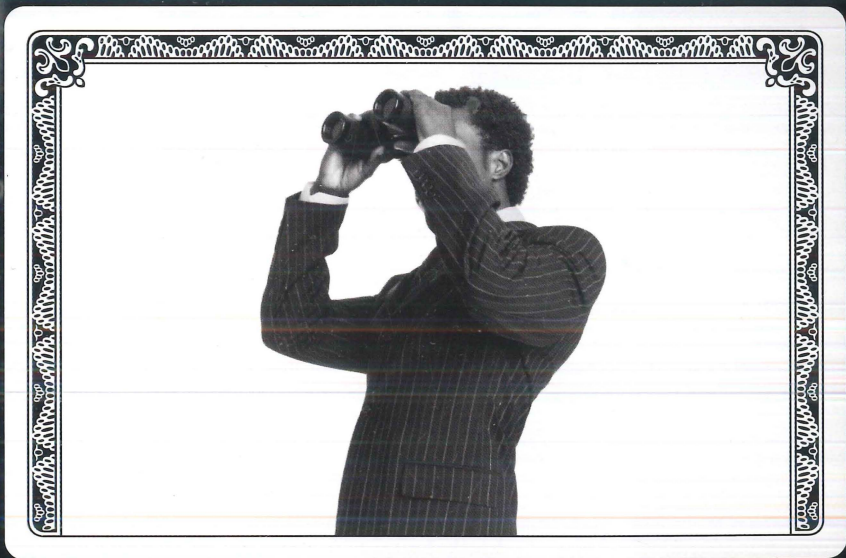
MICHAEL LUTEN

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The fact that audiences still love Mozart, Verdi, Tchaikovsky, and Wagner comes as no surprise. And in the coming season Great Performers will indeed celebrate Mozart's 250th birthday with some modern masters. Sir John Eliot Gardiner, his Orchestre Révolutionnaire et Romantique, and the Monteverdi Choir will offer the Requiem and Mass in C-minor in January 2006, and in February the Mozarteum Orchestra of Salzburg (where Wolfgang Amadeus was born on January 27, 1756) will perform an all-Mozart program under Ivor Bolton, with Stephen Hough at the piano.

Great Performers will also welcome back the London Symphony Orchestra to open the season on September 28 with a penetrating performance of another Requiem—Verdi's—led by Sir Colin Davis, who will also conduct some works of Sibelius. A Great Performers Tchaikovsky program will explore the composer's connection to Shakespeare. And Wagner will be explored on film with nine Wagner film programs in the Walter Reade Theater.

Add to that the New York premiere of Anglo-Bangladeshi choreographer Akram Khan's *ma* ("Earth"), psalms of David set to music by Jewish, Muslim, and Christian composers; late-night concerts of world music; festivals devoted to Dmitri Shostakovich and Osvaldo Golijov; and six *What Makes It Great?* and four *Family Musik* concerts from Rob Kapilow, and you see how Great



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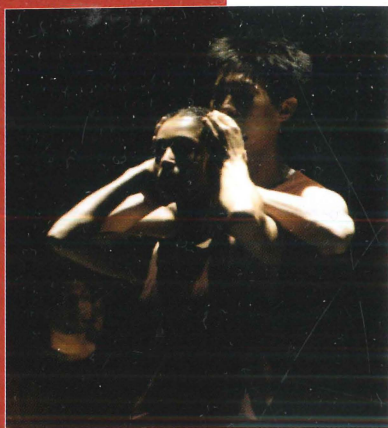
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Coming Attractions



Akram Khan
Company

SPIN/THE STRAITS TIMES

Performers has changed the classical-music conversation. For four decades, it has provoked and audiences have responded.

A Great Performers' mini-festival titled *The Passion of Osvaldo Golijov* begins January 22, 2006, with a Lincoln Center commission, *Ainadamar* ("Fountain of Tears"), a one-act opera by Golijov on the women in Federico García Lorca's life and work, with a libretto by David Henry Hwang (*M. Butterfly*).

Golijov's personal history is as remarkable as the makeup of a normal Great Performers season. Born in 1960 into a Jewish family in La Plata, Argentina, the composer started out studying piano and composition. In his 20s he moved to Jerusalem and later came to the U.S. and studied with George Crumb. Golijov's subsequent success as a composer climaxed with the triumph of his *Pasión Según San Marcos* ("The Passion According to St. Mark") at the 2000 European Music Festival. Next January Peter Sellars directs the New York premiere of *Ainadamar*, which features soprano Dawn Upshaw. Miguel Harth-Bedoya conducts.

Subsequent Golijov programs will spotlight the Kronos Quartet; Upshaw again, performing *Ayre*, a song cycle that Golijov composed for her; and the St. Lawrence String Quartet. Of note are two ensembles to be formed especially for this festival: the Andalusian Dogs, who will play for *Ayre*; and Orquesta La Pasión, which joins Schola Cantorum de Caracas and the Atlanta Symphony Orchestra Strings for *La Pasión Según San Marcos* on February 20 and 21.

For the first time, next season Great Performers will also offer late-night concerts in the spectacular Allen Room at the Jazz at Lincoln Center complex overlooking Columbus Circle. This series will focus on world and indigenous music. To complement New Visions performances of *ma* by the Akram Khan Company, the Grammy-nominated ensemble Ghazal will perform Persian and Indian improvisations on April 25, 2006. The next night, the South Indian classical percussion ensemble Sapthaakshara performs. There will also be a Golijov connection when Klezmer clarinetist and Golijov collaborator David Krakauer leads an evening of *Klezmer Madness!* on February 2. Two evenings of tango follow on February 3 and 4.

Great Performers has been widely celebrated for its presentations of and about music on film, as with this year's *Agent Provocateur: Richard Wagner* films. Here again, Golijov will show up. In association with the Film Society of Lincoln Center, Great Performers will close the Golijov festival with a discussion on composing music for film. Gustavo Santaolalla, who scored *The Motorcycle Diaries*, will join Golijov, who wrote music for *The Man Who Cried*, and is currently scoring Francis Ford Coppola's *Megalopolis*.

Do not think, however, that because Great Performers has found and often created new formats for concert music, it has

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C **D♭7** **C** **D♭7**

Luck be a la - dy to - night

G **A9** **G**

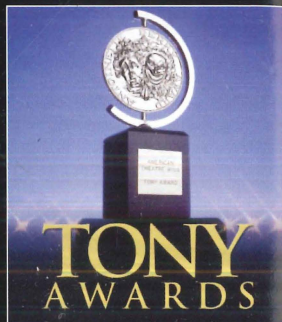
To - night, To - night, won't be

C

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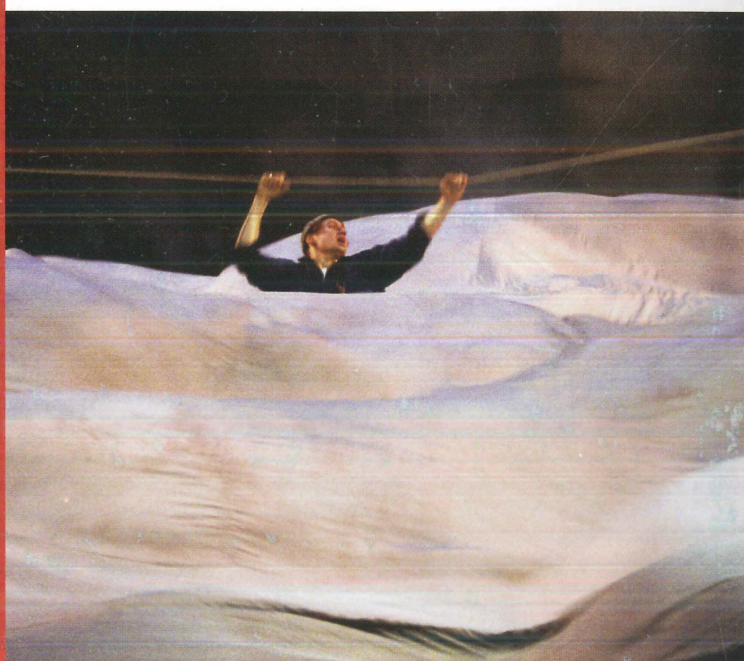
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Festival Arts

Lincoln Center
Festival unveils
its 2005 season.

By Robin Tabachnik



Théâtre du Soleil's
Le Dernier
Caravansérail

“Lincoln Center Festival is about expanding the very definition of Lincoln Center,” says its director, Nigel Redden, describing the annual international performance mélange, which runs this summer from July 12 through 31. “It’s a question of there being other wonderful things in the world than the ones we know, and it seems especially right and necessary to see these things at Lincoln Center.”

One might add that given the current political world climate, it becomes even more right and necessary that countries communicate in their common language—that of the performing arts—and that certain countries have a particularly audible voice. Working on that principle, the core of a theme often forms on which Redden can build.

That is true of the Festival’s co-commissioned music theater piece, director Robert Wilson’s production of *ILa Galigo*, based on an Indonesian epic poem. “It was important to the Indonesian government that they have a strong presence in this year’s Festival,” says Redden. “It has become far more important recently.” Another Festival production, Théâtre du Soleil’s *Le Dernier Caravansérail*, is a daring, major theater piece (nearly eight hours long with breaks) directed by Ariane Mnouchkine. The work covers a myriad of polit-



ical issues, among them the plight of refugees, which has been topical for some time, but, as Redden explains, “with its Islamic reference, it becomes all the more important for us to see it.

“I wish I could say that I was prescient and knew that the events of the world would come together as they did. However, he continues with a laugh, “that was not the case. The initial themes are a reflection of what was going on at the time, and contemporary events worked to make them more resonant.”

I La Galigo and *Le Dernier Caravansérail* join two theater works that are very different, although, as Redden points out, “all four share the distinctive mark of major 20th-century theater directors.” The other two are Giorgio Strehler’s final version of Goldoni’s *Arlecchino*, a comedic masterpiece about the transition from commedia dell’arte to contemporary Italian playwriting, and Nobel Prize nominee Yukio Mishima’s *Modern Noh Plays*. Produced by Japan’s foremost director, Yukio Ninagawa, the latter is a contemporary take on ancient Japanese dance dramas originally enacted by Buddhist priest performers. Both productions boast celebrated actors. *Arlecchino* stars Ferruccio Soleri, who, now in his 70s, has been playing the role for nearly 40 years. One of the Noh plays, *Yoroboshi*, stars Tatsuya Fujiwara who Redden describes as “the Japanese equivalent of Brad Pitt—a young man who’ll cause a frenzy in New York’s Japanese community.”

It has been an ongoing mission of the Festival to take a serious look at pop music and this year is no exception. American hip-hop is explored through the music of Haitian-born, U.S.-based star Wyclef Jean and Senegalese hip-hop trio Daara J. Too far afield for Lincoln Center? “There is a real excitement,” exclaims Redden, “to finding out about that which you don’t know; people will feel a kind of ease in coming to a hip-hop concert at Lincoln Center that they wouldn’t feel in, say, a club. That provides us with an oppor-



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Festival Arts

tunity to say 'this is worth listening to; it will teach you something about your own tastes.'"

Opera of a different nature than that presented at the Met comes from puppet master Basil Twist, as he brings to life Ottorino Respighi's *La bella dormiente nel bosco* ("Sleeping Beauty"), given voice by the Gotham Chamber Opera under Neal Goren. European puppet theater was a popular and painless way to hear operas at plays that went on in larger theaters. "This particular piece, however," Redden points out, "was reorganized and reorchestrated by

"We all have to address the issue of whether or not artists who comment on current events make a difference."

Respighi for a company of much greater resources than the typical touring marionette ensemble."

My Life as a Fairytale, another music theater piece, delves into the life of Hans Christian Andersen as it's reflected through several of his fairy tales. The production is the brainchild of the collective talents of director Chen Shi-Zheng, singer-songwriter Stephin Merritt, and librettist Erik Ehn. "That one is about exploring a metaphor through the metaphor of his stories," muses Redden, "which, in a way, is the very definition of theater."

A collaboration between British composer Brian Ferneyhough and New York poet Charles Bernstein has given birth to Ferneyhough's first opera, *Shadowtime*. The piece is a seven-part reflection or "thought opera" based on the works and life of 20th-century philosopher and cultural critic Walter Benjamin. According to Redden, this North American premiere will introduce us to another perspective in modern music. "American mainstream contemporary music," he says, "is romantically influenced, so I think it's valuable to be aware of Ferneyhough's somewhat different, British approach. It's a difficult but ultimately rewarding piece that expands our musical horizons." Joel Sachs, directing the New Juilliard Ensemble, will further enhance this perspective by acquainting listeners with other works by Ferneyhough.

At the heart of this year's Festival dance programming are the Merce Cunningham Dance Company performances of *Ocean*, the final collaboration between Cunningham and composer John Cage. Performed at the 1996 inaugural Lincoln Center Festival in Damrosch Park, *Ocean*, an in-the-round work will now be performed inside at the new Rose Theater. "This was Merce's idea, and we were eager to accommodate him," says Redden. "The dancers are surrounded by the audience while the musicians rather unorthodoxly surround the audience."

Shen Wei Dance Arts, a New York-based modern dance company, brings the Festival an untitled world premiere as well as the New York premiere of *Near the Terrace—Part 1*. Dancer-choreograph-

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And Random Dance brings us Wayne MacGregor's *AtaXia*, explosive work exploring the disconnection between mind and body. The company will perform *AtaXia* to an original score by composer Michael Gorden, performed lived by the British new-music ensemble Icebreaker. More contemporary music will be performed in a concert by the American ensemble Alarm Will Sound.

Completing this feast for mind and soul will be visual arts displays, various symposia, and, in conjunction with the Film Society of Lincoln Center, the New York Video Festival, featuring the latest in works by masters of this contemporary genre.

One cannot help but appreciate what an accomplishment such a diverse festival gathering is these days, when procuring artist visas alone has become a major challenge. "It's extraordinary how difficult it can be," says Redden. "For example, Indonesia is a place where people who apply for visas are targeted for extra scrutiny. To complicate matters, many Indonesians have only one name. The same is true with the cast of *Le Dernier Caravanseraïl*, which includes Afghans, Kurds, and Iranians. Ironically, some of these actors are the very refugees whose stories are being portrayed."

But the appropriateness of global culture in New York's Lincoln Center transcends the difficulties. "We all have to address the issue of whether or not artists who comment on current events make a difference," says Redden. "Lincoln Center Festival attempts to have some greater dialogue with the sensibilities, histories, and cultures of people around the world. It would be a real mistake to let anything interfere with that."

Robin Tabachnik writes frequently about the arts.

INFORMATION

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*Jonathan Nott,
chief conductor
of the Bamberger
Symphoniker*

The versatile British conductor Jonathan Nott makes his New York debut next month with what can only be described as a grand entrance. Equally at home in all of his huge repertory of symphonic, operatic, and 20th century music, he arrives at Great Performers to lead no less than four concerts of four different programs—including two U.S. premieres—with two separate orchestras. Contemporary music fans are in for a treat, although the programs will also serve audiences that span both devotees of the great masters and Charlie Chaplin film buffs.

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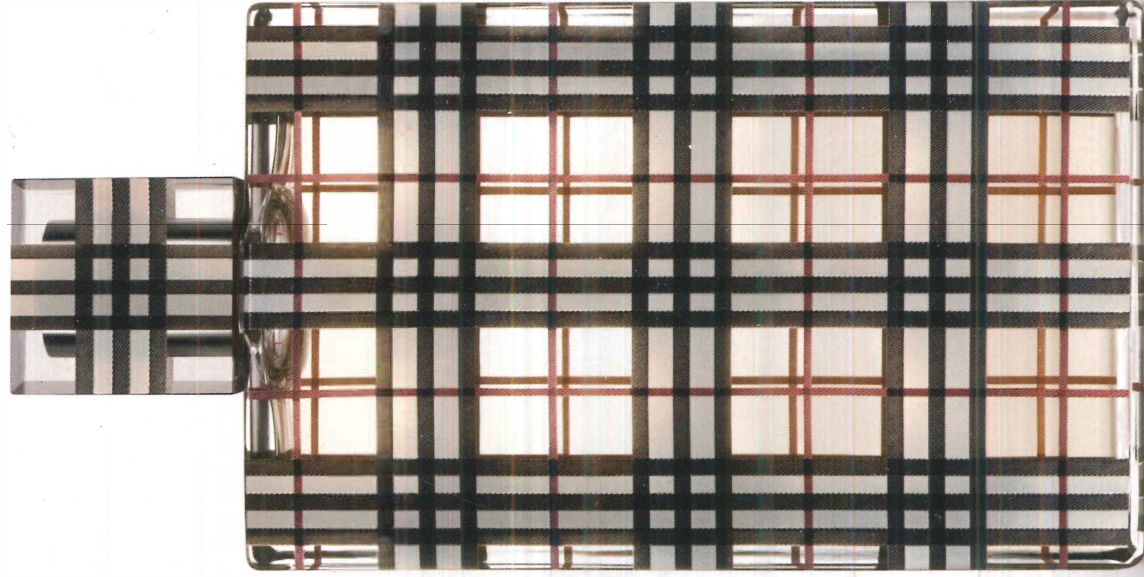
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featuring

RANDIE BLOODING, *Baritone*

DEBORAH MONTGOMERY-COVE, *Soprano*

CARL JOHENGEN, *Tenor*

Young People's Chorus of New York City prepared by LAUREN QUIGLEY

CHARIS DIMARIS, and READ GAINSFORD, *Pianists*

SAMUEL BARBER

Overture to the School for Scandal

CARL ORFF

Carmina Burana

Cantiones Profanae

Fortuna Imperatrix Mundi

O Fortuna (Choral Union)

Fortune plango vulnere (Choral Union)

I. Primo Vere

Veris leta facies (Choir)

Omnia Sol temperat (Baritone)

Ecce gratum (Choral Union)

Uf Dem Anger

Tanz (Orchestra)

Floret silva (Choral Union)

Chramer, gip die varwe mir (Women's Chorale & Choral Union)

Reie (Orchestra)

Swaz hie gat umbe (Choral Union)

Chume, chum geselle min (Choir)

Swaz hie gat umbe (Choral Union)

Were diu werlt alle min (Choral Union)

II. In Taberna

Estuans interius (Baritone)

Olim lacus abbas (Tenor and Men's Chorus)

Intaberna quando sumus (Men's Chorus)

III. Cour D'Amours

Amor volat undique (Soprano and Children)

Dies, nox et omnia (Baritone)

Stetit puella (Soprano)

Avery Fisher Hall

PROGRAM

Circa mea pector (Baritone and Choral Union)
Si puer cum puellula (Soli Men)
Veni, veni venias (Choral Union)
In trutina (Soprano)
Tempus est iocundum (Soprano, Baritone, Children, and Choral Union)
Dulcissime (Soprano)
Ave formosissima (Soprano)
O Fortuna (Choral Union)

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and Angella Hearn in helping to make this concert possible.*

*Arthur E. Ostrander, General Coordinator and Dean
Townsend A. Plant, Tour Manager and Coordinator of Music Admission*

WELCOME

The Ithaca College School of Music is pleased to welcome you to this evening's concert. We hope you sense the pride and excitement with which the students, conductors, and faculty present this special program in one of the world's great concert halls.

Ithaca College is an institution that has grown from its earliest days as a conservatory of music to a comprehensive college offering more than 100 degree programs in liberal arts and professional study to nearly 6,400 students. The School of Music itself has become a leading institution for professional music study in the United States. Its distinguished faculty teach more than 500 undergraduate and graduate music majors, maintaining the conservatory tradition within a college setting.

Tonight marks the eighth time that the School of Music has come to Lincoln Center for a concert at either Alice Tully Hall or Avery Fisher Hall. Our most recent concert, in March 2002, celebrated the 80th birthday of Karel Husa, who enjoyed a long and successful relationship with the School of Music, joining the faculty as a composition teacher in 1967 and retiring in 1986. Tonight's concert begins with the Ithaca College Symphony Orchestra performing *Overture to the School for Scandal* by Samuel Barber. The featured piece for tonight's concert is a performance of Carl Orff's monumental work entitled *Carmina Burana*. This evening's performance combines the talents of over 350 singers and orchestral musicians with faculty soloists all under the direction of Director of Choral Activities, Professor Lawrence Doeblen. We are confident this will be a very special evening for the students at Ithaca College and are grateful that you are able to join us for this concert.

Arthur Ostrander, *Dean*
Ithaca College School of Music

Notes on the Program

Overture to the School for Scandal

SAMUEL BARBER (1910–1981)

Samuel Barber was born in West Chester, Pennsylvania, in 1910 and died in New York City in 1981. He was one of the most influential American composers of the 20th century and remained a giant in the music world until his death. Barber wrote the *Overture to the School for Scandal* while he was still a student at The Curtis Institute in 1933; it was inspired by the play of the same name by Richard Sheridan. The work was written as a small rondo in which themes and fragments are intertwined as in Sheridan's story. There is a flashy opening followed by a beautiful theme for oboe, which is repeated in the strings. The tonality Barber uses in the middle of the work alludes to the tortuous plot of the play. Although inspired by Sheridan's play, Barber did not write the work to be true incidental music meant to accompany a production of the work. Rather, he used ideas from the play to create a quasi tone poem telling the story. Barber gives the orchestra complicated rhythms and beautiful melodies to create what is still a favorite overture with concert audiences.

Carmina Burana

CARL ORFF (1895–1982)

Carl Orff began studying piano when he was five years old; two years later he started the cello, and in 1909 he began organ lessons. His mother, who had studied under a pupil of Franz Liszt (1811–86), was his first piano instructor. His father played both piano and string instruments, and his family enjoyed making music daily: piano duos, piano quartets, and string quartets. After completing his studies at the Ludwigsgymnasium (1905–07) and Wittlessbacher Gymnasium (1907–12), Orff entered the Akademie der Tonkunst in 1912, a year after his song cycle *Eliland, ein Sang von Chiemsee*, Op. 12, was published by Ernst Germann (Munich/Leipzig).

While Orff was the conductor of the Munich Bachverein (1930–33), he presented dramatic realizations of Baroque cantatas: the *St. Luke Passion*, attributed to J. S. Bach (BWV 246), was presented as a passion play in the South German peasant tradition in 1932, and Heinrich Schütz's *Die Historie von der Fröhlichen und Siegreichen Auferstehung Unseres Herrn Jesu Christi* was presented in 1933. During this time Orff discovered the Latin language and poems of Catullus, which resulted in two unaccompanied song cycles: *Catulli Carmina I* and *II* (1930–31), which paved the way for *Carmina Burana*.

On Maundy Thursday 1934, Orff acquired a volume of medieval poetry in a used bookstore in Munich. The manuscript of the medieval poetry, entitled and published in 1847 by the Munich Court Librarian Johann A. Schmeller, was originally discovered in 1803 at the Bavarian Abbey of Benediktbeuren. According to Helen Waddell (*Medieval Latin Lyrics*), this manuscript, which contains over 200 poems, is "the most famous anthology of mediæval lyric yet discovered....The handwriting is of the thirteenth century; forty-three of the poems are noted to be sung." Most of the poems are anonymous; however, "fragments from the *Copa* and from Ovid jostle with songs from Hugh of Orleans, from the Archpoet, from Walther von

der Vogelweide, from Gautier de Châtillon, possibly from Abelard himself." Otto Schumann, one of the editors of the critical edition, believes the manuscript was written in Bavaria because of "the dialect of the German poems scattered throughout it." "Carmina" is the Latin plural of "carmen," which means "song"; the monastery where the manuscript was found was in the Beuron region of Bavaria and hence the name, "Burana."

Orff admitted that the "infectious rhythms and vividness of these poems not least, the musicality and peculiar concision of the Latin language, with its high density of vowels" so inspired him that he began to set a number of the pieces to music. Orff was assisted in his choice of poems by Michael Hofmann. According to Orff,

the whole work was 'playable' within a matter of weeks, so that by the beginning of June I was able to set off to see my publisher. I had only a typewritten text as basis for the play-through. The music was already in my head. So vivid was it, indeed, that I had no need of any written aid.

After the final rehearsal, Orff wrote to his publisher: "Everything that I have written so far and which you have, unfortunately, published you can now destroy. My collected works begin with *Carmina Burana*."

Carmina Burana: Cantiones profanae, cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis ("profane songs performed by soloists and chorus accompanied by instruments and magical stage representations") received its first staged performance on June 8, 1937, at the Städtische Bühnen Frankfurt am Main. The première was a resounding success, and *Carmina Burana* has become one of the most frequently performed choral works in opera houses and concert halls worldwide. In 1953 Orff grouped *Carmina Burana*, *Catulli Carmine* (1941–3) and *Trionfo di Afrodite* (1949–51) into the triptych *Trionfi: Trittico teatrale*, which received its première on February 13, 1953, in Milan's La Scala.

Carmina Burana is based on the ancient conception that human life is subject to the vagaries of Fortune's wheel and that nature, love, beauty, wine, and the exuberance of life are all at the mercy of the eternal law of change. The "scenic" cantata has 24 numbers that are divided into three sections: *Primo Vere* (spring), *In Taberna* (tavern life), and *Cour d'amours* (love). "O fortuna velut luna," a choral invocation that bemoans the continuing changing destiny of man, opens and closes the cantata. The text deals with gamblers and topers, girls and their swains, the abbot of idle pleasures and the roast swan, and the nameless pair of lovers. In keeping with the tradition of classical Greek tragedy, the chorus is a multi-faceted medium, at times, actors, at others, commentator. The choral writing is declamatory and the forms are primarily strophic. Some numbers ("Si puer cum puellula") are sung a cappella; in others a small chorus is pitted against a large chorus in concerto grosso principle (nos. 7–9) or antiphonally (no. 20). There are choruses for men only (nos. 12–14) and for children or women only (nos. 15, 22). The soloists sing in the style of lyric tragedy, sometimes in that of 17th century vocal drama ("In trutina") or in almost a caricature of 19th century opera ("Estu interius"). Orff's vocal style encompasses the totality of musical and linguistic expression. He paints his words in much the same way medieval scribes illuminated their manuscripts; cadenzas of gossamer delicacy alternate with boisterous near-shouting choral sonorities.

Orff varies the style of each number to reflect the text. "Veris leta facies" opens with a bird call in the upper woodwinds and an ascending melodic line that suggests a reawakening after a long winter. The orchestral number "Uf

dem Anger," which represents a Bavarian dance, features a duet between the timpani and the flute in the middle section. The character for the drunken parody of a melismatic Gregorian chant in "Ergo sum abbas" is clearly indicated in the directions: *libero e improvisando, gesticolando e beffardo assai*. With "Amor volat undique," the opening of the third section, the style changes to *con estrema civetteria fingendo innocenza*. Cour d'amours closes with "Blanziflor et Helena," a chorus of Dionysian intensity that is a parody of a hymn to the Virgin Mary.

The harmonic and melodic language throughout is diatonic, tonal, and devoid of any counterpoint. The simple syllabic settings of the poems are accompanied by static tertian harmonies in blocklike patterns, *ostinati* (repeated rhythmic and melodic motives), and kinetic rhythms. Like Stravinsky's *La sacre du printemps*, Orff's deliberate primitivism translates into unrestrained percussive intensity.

Orff expands the orchestra to include two pianos and five percussion players; extraordinary accompaniments (e.g., two pianos and percussion in nos. 20 and 22; three glockenspiels in no. 24) are interspersed with more usual orchestral ones. Orff wrote that he was

often asked why I nearly always select old material, fairy tales and legends, for my stage works. I do not feel them as old, but rather as valid. The timely element disappears, and only the spiritual power remains. My entire interest is in the expression of spiritual realities. I write for the theater in order to convey a spiritual attitude.

While Orff may be trying "to convey a spiritual attitude," neither the music nor the text would be appropriate for a church performance because there is more of the profane than the sacred in *Carmina Burana*.

—Notes by Mary I. Arlin, Professor of Music Theory, Ithaca College

Meet the Artists

Lawrence Doeblér

Lawrence Doeblér is a professor of music at Ithaca College where he serves as Director of Choral Activities. Currently in his 27th year at the college, his duties include conducting the Choir, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and graduate majors), choral techniques, and choral literature.

His early training in keyboard, strings, voice, and brass led to his completing degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. Mr. Doeblér began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison.

Mr. Doeblér has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the Eastern and Midwestern United States and Ireland as a clinician and guest conductor. As an editor of "no barline" Renaissance music, Mr. Doeblér's editions are published by the Lorenz Company in the Roger Dean catalogue. In addition to his academic appointments, he currently serves as music director of the Cayuga Vocal Ensemble and has served as director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

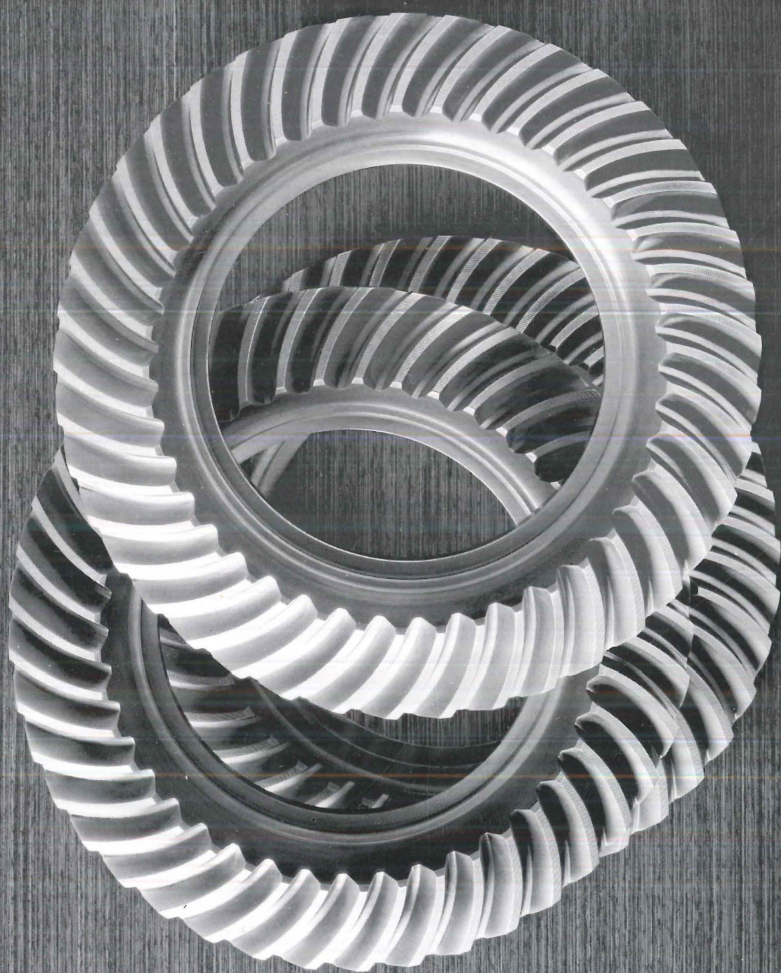
PROGRAM

Randie Bleeding Baritone **Randie Bleeding** is an associate professor of music at Ithaca College where he has served on the faculty since 1990. He holds degrees from Colorado State University, Southern Methodist University, and Ohio State University, where he completed his DMA in vocal performance. The Colorado native has performed recitals, operas, oratorio, and operettas in 42 of the 50 states. He was the first place winner of the Federation of Music Clubs National Competition, a two-time national finalist in the National Association of Teachers of Singing Young Artist Competition, and a regional winner of the Metropolitan Opera Auditions. His repertoire includes the lead baritone roles in *Le nozze di Figaro*, *Così fan tutte*, *Il barbiere di Siviglia*, *Die Fledermaus*, *Gianni Schicchi*, *Madama Butterfly*, *Faust*, *Cavalleria Rusticana*, and *La bohème*. He has appeared in productions with Opera Columbus, Nashville Opera, Pittsburgh Opera Theater, Dallas Civic Opera, West Coast Opera of Palm Springs, and Opera Fort Worth. His oratorio credits include Vaughan Williams' *Sea Symphony*, Handel's *Messiah*, and Mendelssohn's *Elijah*. He has performed oratorio with the Atlanta Choral Guild, Dallas Civic Symphony, Fort Worth Choral Guild, and Seattle Choral Company.

Charis Dimaras Pianist **Charis Dimaras** was born in Athens, Greece. After studies in London (at the Royal College of Music with Professor Alan Rowlands) and in New York (at the Juilliard School with Gyorgy Sandor and at the Manhattan School of Music with Dr. Solomon Mikowsky) he settled permanently in New York City with his wife, mezzo-soprano, Leah Summers. An active performer, Dr. Dimaras has presented numerous solo recitals, often collaborated in chamber music concerts, and been featured as soloist with orchestra throughout Greece, Turkey, Italy, Austria, Germany, Holland, Belgium, Great Britain, Russia, Brazil, and the U.S. Dr. Dimaras is currently Assistant Professor of Piano and Collaborative Studies at Ithaca College.

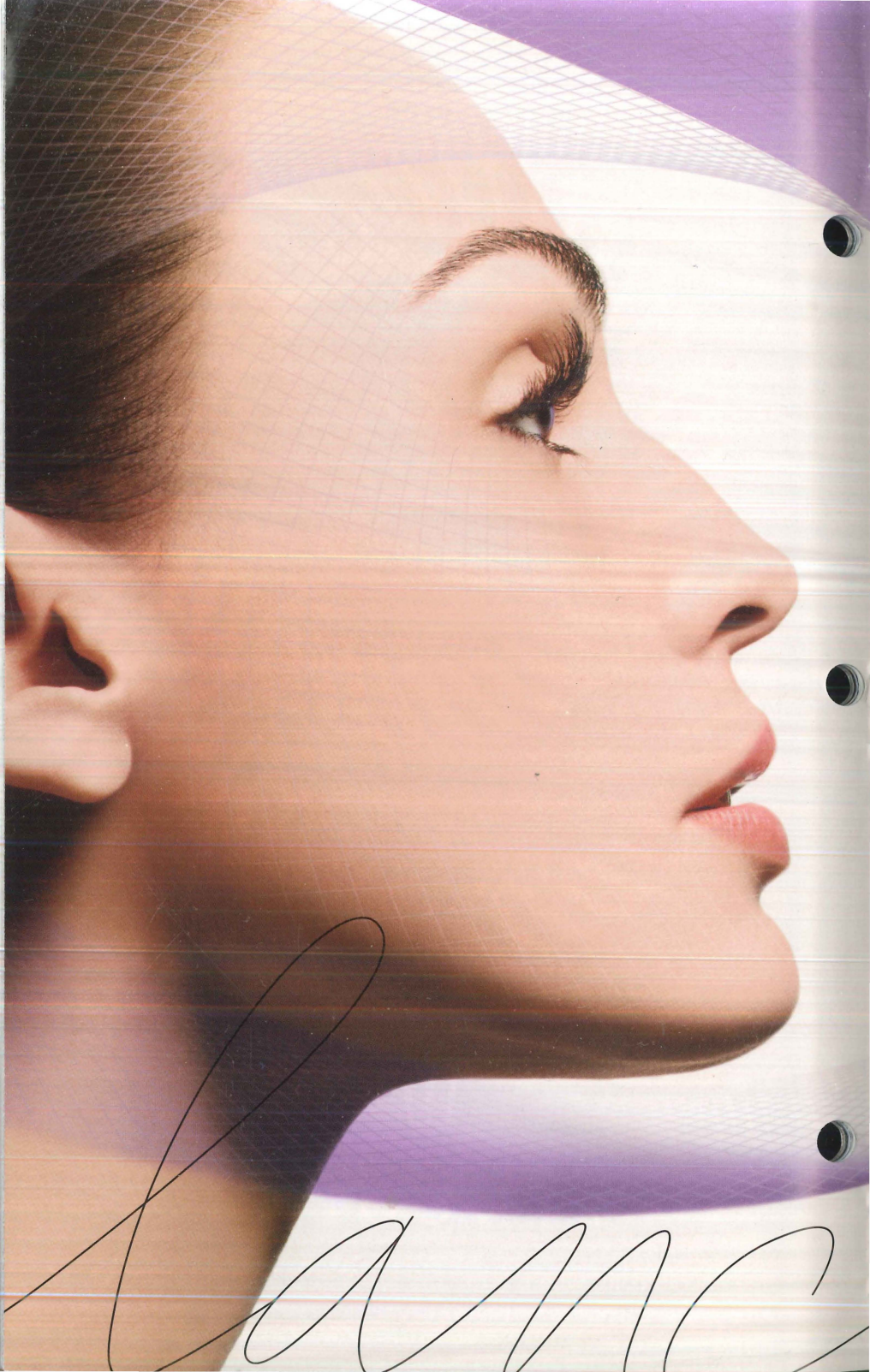
Read Gainsford **Read Gainsford**, New Zealand-born pianist, was greeted as "the perfect combination of head, heart and hands" on his first US tour. He has performed on five continents as soloist and chamber musician, making critically acclaimed solo debuts at London's Wigmore Hall and Carnegie Hall's Weill Recital Hall, as well as performances at the John F. Kennedy Center, the Barbican Centre, St.-Martin-in-the-Fields, and Queen Elizabeth Hall. Mr. Gainsford has also won numerous prizes in national and international piano competitions. He belongs to the New Music group Ensemble X and helped to establish a new festival in Ithaca, New York, (Light in Winter) that celebrates the intersection of music and science. Much in demand as a guest teacher, he is an Associate Professor at Ithaca College, where he was recently named recipient of the Excellence in Teaching Award.

Janet Galván Dr. **Janet Galván**, Professor of Music at Ithaca College, conducts the Ithaca College Women's Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children's Choir. Dr. Galván's contribution to choral music was recognized by her New York colleagues in 1995 when she received the New York Outstanding Choral Director Award. Dr. Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Lincoln Center's Alice Tully Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Salt Lake's Mormon Tabernacle, and Pittsburgh's Heinz Hall. She was the sixth national honors choir conductor in the over 40-year history of ACDA. Dr. Galván is also the conductor of the North



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PROGRAM

American Children's Chorale, which performs annually in Carnegie Hall. She was honored to conduct the Mormon Tabernacle Choir in 2000. Dr. Galván has presented workshops at international, national, and regional conventions of the American Choral Directors Association (ACDA), International Federation for Choral Music (IFCM), and the Music Educators National Conference (MENC). She has also been a featured clinician at workshops in Brazil, Canada, and the United Kingdom. Her expertise in treble repertoire led to an association with Roger Dean Publishing Company in creating two choral series under her name. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. She was a member of the Grammy Award-winning Robert Shaw Festival Chorus during Mr. Shaw's final years.

Jeffrey Grogan **Jeffrey Grogan** is Director of Orchestras and Associate Professor at Ithaca College. He serves as conductor of the Ithaca College Symphony Orchestra, Chamber Orchestra, and Contemporary Chamber Ensemble. He also leads the graduate orchestral conducting program.

The orchestras at Ithaca have recently performed such works as Mahler's Symphony No. 1 ("Titan"), Stravinsky's *Pulcinella Suite*, and Brahms' Symphonies No. 2 and 4. The Ithaca College Orchestras have also collaborated with and performed many new works by composers such as Robert Beaser, Michael Daugherty, Joseph Schwantner, Dana Wilson, and Karel Husa. In 2004 the orchestra commissioned and gave the World Premiere of Scott McAllister's *Music from the Redneck Songbook*.

Mr. Grogan recently traveled to Europe where he worked in master class with the Bohuslava Martinů Philharmonic Orchestra of the Czech Republic and the New Symphony Orchestra of Sofia, Bulgaria. He has attended master classes and coaching sessions with numerous conductors, including Sir Simon Rattle, Carl St. Clair, Christoph von Dohnányi, Neeme Järvi, Michael Tilson Thomas, Larry Rachleff, Yuri Temirkanov, and Giancarlo Guerrero. In 2004 Mr. Grogan was honored as Outstanding Music Alumnus by the Stephen F. Austin State University Department of Music.

Prior to his appointment at Ithaca College, Mr. Grogan held faculty positions at the University of Michigan and Baylor University. He was Conductor and Music Director of the Waco Symphony Youth Orchestra and for several years served as Assistant Conductor and Pre-Concert Lecturer for the Waco Symphony Orchestra. Mr. Grogan is active as a guest conductor, lecturer, and clinician throughout the country.

Carl Johengen Tenor **Carl Johengen** has appeared in recital, concert, and opera throughout the United States, sharing the stage with such artists as baritones Max von Egmond and Kurt Ollmann, lutenist Paul O'Dette, and conductors Robert Page, Phillip Brunelle, Gilbert Varga, Andrews Sill, and Shinik Hahm. His diverse repertoire spans Monteverdi and Bach through Lou Harrison and Arvo Pärt. Dr. Johengen has sung with the Milwaukee, Green Bay, Hartford, and Syracuse symphonies, Rochester Philharmonic, and opera companies in Syracuse and Rochester. An active chamber musician, he performs regularly with Sweet, Fair & Wise, a trio with guitarist Doug Rubio and flautist Jill Rubio. The trio performed by special invitation at the 2004 Convention of the National Association of Teachers of Singing in New Orleans.

Dr. Johengen's singing has received accolades and awards in several national and international competitions, including those of the Concert Artists Guild, The National Opera Association, and the National Association of

PROGRAM

Teachers of Singing. A highly regarded teacher, he has held academic appointments at Nazareth College of Rochester, the Crane School of Music of SUNY Potsdam, the University of Wisconsin-Stevens Point, and Syracuse University. During the fall of 2004 he joined the Ithaca College voice faculty as a sabbatical replacement for Professor Patrice Pastore. He has served on the voice faculty of the Berkshire Choral Festival since 2000. He holds the Doctor of Musical Arts degree from the Eastman School of Music, where he was awarded the prestigious Performer's Certificate; his bachelor's and master's degrees are from Ithaca College.

Deborah Montgomery-Cove

Deborah Montgomery-Cove, soprano, is a widely experienced recital, oratorio, and opera artist. She has sung with such companies as Virginia Opera Association, C. W. Post Summer Opera Festival, and Ithaca Opera Association. Her roles include Adele in *Die Fledermaus*, Blonde in *Abduction from the Seraglio*, Queen of the Night in *The Magic Flute*, Rosina in the *Barber of Seville*, Cunegonde in *Candide*, Despina in *Così fan tutte*, and most recently Susanna in the *Marriage of Figaro*. Ms. Montgomery has appeared with the Syracuse Symphony, North Carolina Symphony, the West Virginia Symphony, the Greensboro Orchestra, and the Cayuga Chamber Orchestra. Her repertoire includes Barber's *Knoxville: Summer of 1915*, Brahms' Requiem, Vivaldi's *Gloria*, Handel's *Messiah*, and Bach's *Jauchzet Gott*. She made her Carnegie Hall debut with Mid-America Productions in Mendelssohn's *Elijah* in 1989 and presented a solo recital at the Liederkrantz Foundation in New York City in May of 1991. Her international performances include the Mauerbach Festival in Vienna, Austria, with Norman Shelter and a guest teaching appointment in Hamburg, Germany, at the Stage School for Music, in 2000. Other honors include being a state finalist in the NATSSA Vocal Competition, finalist in the WGN auditions of the Air Competition, and a winner in the Cleveland Art Song Festival. In the fall of 2000 she recorded a CD with the Cayuga Chamber Orchestra of *Boyz in the Wood*, an original version of the "Little Red Riding Hood" story by Grant Cooper. She has earned degrees from North Carolina and Illinois Universities and currently is Professor of Voice at Ithaca College. She has studied with such teachers as Carol Webber, Grace Wilson, Charles Lynam, Lindsey Christiansen, and Judith Oas.

The Young People's Chorus of NYC

The Young People's Chorus of New York City (YPC), the resident choir of the 92nd Street Y, is an award-winning, internationally acclaimed youth ensemble that performs more than 40 concerts, operas, and workshops annually in New York and beyond. This season YPC was named the official radio choir of WNYC, the first resident chorus at any New York radio station. YPC has won top prizes in several international choral competitions, and they have been invited to represent the U.S. in the Seventh World Symposium on Choral Music to be held in Kyoto, Japan, in 2005.

Francisco J. Núñez

Conductor/composer/educator **Francisco J. Núñez** is the founder and artistic director of the award-winning Young People's Chorus of New York City (YPC). He is also creator of Transient Glory, a concert series of music commissioned by YPC from today's most prominent composers. Mr. Núñez is also the conductor of the New York University Singers and the NYU Women's Chorus. His compositions have been performed at national and international music conferences. In February 2004 the Ithaca College Women's Chorale, under the direction of Janet Galván, released a CD of his music entitled *Cantan*.

PROGRAM

Ithaca College Choir

Lawrence Doeblér, *Conductor*

SOPRANO I

Leslie Cantin
Chelmsford, MA
Amberly Foulkrod
DuBois, PA
Alexandra Loutsion
Canonsburg, PA
Sophia Miller
Latham, NY
Lani Toyama
Churchville, NY

SOPRANO II

Julia Chalfin
Chester Springs, PA
Tiffany Desmond
Belleville, NJ
Karla Faggard
Sandpoint, ID
Alison LaGarry
Massena, NY
Stephanie Lauricella
Wading River, NY
Meagan Smith
Ithaca, NY

ALTO I

Rachele Armstrong
Nichols, NY

Kimberly Buczek
Elba, NY
Andrea Hayden
Mexico, NY
Allison Holst-Grubbe
Sharon, CT
Caitlin Mathes
Killingly, CT

ALTO II

Laurel Carnes
Boston, MA
Jessica Gadani
Albany, NY
Rebecca Kutz
Red Bank, NJ
Amanda Lippert
Bridgewater, NJ
Heather Tyron
Newton, MA

TENOR I

Andrew Chandler
Stratham, NH
Dan Lawler
Rochester, NY
John Marnell
Rochester, NY

John Andy
McCullough
Ithaca, NY
Matt Montroy
Mabwah, NJ

TENOR II

Brian Berg
North Wales, PA
Brett Boles
Eaton, CT
Elliot Locco
Newark, NY
Brian Long
Wasilla, AK
Allen Perriello
Gibsonia, PA
Peter Stevens
Marion, NY

BARITONE

Stephen Buck
Milford, MA
Michael Lippert
Lansing, NY
Christopher Martin
Lindenhurst, NY

James Napoli
Westville, NJ
Daniel Richards
Corning, NY
John Rozzoni
Dryden, NY

BASS

Rob Bass
Brooklyn, NY
Anthony Gangitano
Massapequa, NY
Anthony Healy
Westboro, MA
Michael Rosenberg
Mastic Beach, NY
Adam Strube
Huntington, NY
Nathan Wilson
Corning, NY
Benjamin Aneff
Lubbock, TX

GRADUATE CONDUCTOR

Michael Lippert
Lansing, NY

Ithaca College Women's Chorale

Janet Galván, *Conductor*

SOPRANO I

Danielle Edwards
Elmira, NY
Jillmann Law
West Springfield, PA

SOPRANO II

Sara Barasch
Mt. Sinai, NY
Stephanie Barnes
Columbia, MD
Malaina Beattie
Rochester, NY
Cat Bennett
Downingtown, PA
Victoria Benson
Annapolis, VA
Katherine Bergmann
Vernon, NJ
Stephanie Chambers
Annapolis, MD
Erika Eddy
Ithaca, NY
Sonya Harper
Ithaca, NY
Shannon Phipers
Brewster, NY
Amy Pratt
Elmira, NY

Lindsay Rider
West Chester, PA
Kathryn Saumweber
North St. Paul, MN
Kiera Smialek
London, England
Michelle Strucke
Lumberton, NJ
Kacie Weaver
Williamsport, PA

SOPRANO II

Meghan Beattie
Rush, NY
Krista Donough
Livingston, NJ
Carrie Erving
Plympton, MA
Megan Hofmann
Orefield, PA
Allison Hooper
Selinsgrove, PA
Kelly Harbison
Annapolis, VA

SOPRANO II-ALTO I

Hope Darcey-Martin
Ithaca, NY
Aimee Radics
Wyoming, PA

Lara Supan
Rockville, MD

ALTO I

Natalie Andreoli
Plymouth Meeting, PA
Dana Ayers
Pine City, NY
Kathryn Beneke
Trumansburg, NY
Greer Connor
Lakewood, OH
Rebecca Francis
Tolland, CT
Shelly Helgeson
Indian Lake, OH
Alexis Murphy-Egri
South Burlington, VT
Erin Schubmehl
Pembroke, NY
Marian Sunnergren
Exton, PA

ALTO I-ALTO II

Allison Dromgold
Greece, NY
Megan Peppers
Rochester, NY

Theresa Johnson
Queens, NY
Kafi Kareem
Trinidad and Tobago
Ana Liss
Pittsford, NY
Lindsay Rondeau
Manchester, NH

ALTO II

Heather Curtis
New Hyde Park, NY
Meggan Frost
Trenton, MI
Yolanda Payne
Bronx, NY
Kimberly Salvatore
Nanuet, NY
Elizabeth Swanson
Rochester, MN
Naomi Williams
Kingston, NY

GRADUATE CONDUCTOR

Elizabeth Swanson
Rochester, MN

Ithaca College Chorus

Janet Galván, *Conductor*

SOPRANO I

Katherine Anthony
Duxbury, MA
Lori Bonin
Sewell, NJ
Jessica Braun
Rochester, NY
Diana Cioffari
Sudbury, MA
Carla Friend
Stony Brook, NY
Rebecca Frost
Wilmette, IL
Kara Gavagan
West Hoosick, NY
Christine Gregory
Baldwin, NY
Jennifer Hahn
Woodmere, NY
Michele Hoffman
Albany, NY
Lindsey Jessick
Elmira, NY
Tracy Kirschner
Suffern, NY
Anna Luisi
Watertown, NY
Stephanie Masline
Penfield, NY
Victoria Mayne
Lee, NH
Jenny O'Connell
Albany, NY
Nicole Padden
Farmingdale, NY
Megan Palange
Elbridge, NY
Miranda Pennington
Vienna, VA
Kate Polutnik
Vernon Hills, IL
Kristen Reavey
Downingtown, PA
Melissa Shapiro
Roslyn, NY
Justine Steenblok
Conesus, NY
Susan Thoren
Oakton, VA
Jen Tillson
Hackettstown, NJ
Kelly Turpin
St. Paul, MN
Danielle Vitullo
Rotterdam, NY
Diana Yourke
Brooklyn, NY

SOPRANO II

Bridget Colgan
Monroe, NY
Deirdre Callahan
East Longmeadow, MA

Timothy Cole
Centre Hall, PA
Jessica Dee
Red Hook, NY
Meaghen Garbay
Orchard Park, NY
Susan Hahn
Mineola, NY
Jenny Henion
Trumansburg, NY
Catie Jarvis
West Milford, NJ
Bethanie Keem
Eagle, NY
Erin Keenan
Holmdel, NJ
Stacey Kilton
Minneapolis, MN
Bethany Kowalik
Corning, NY
Deanna Loertscher
Wallkill, NY
Kara McGraw
Berlin, VT
Siana Minucci
Queens, NY
Lael O'Connor
Pearl River, NY
Ellen Quinn
Morristown, NJ
Gina Randall
Wolfeboro, NH
Miranda Selover
Orlando, FL
Kaitlin Shaw
Bridgewater, NJ
Melissa Sloand
Endwell, NY
Susan Wheatley
Liverpool, NY

ALTO I

Christine Ambis
Ithaca, NY
Nicole Barnum
Misbarwaka, IN
Jordanna Bergman
Herndon, VA
Kelly Bochynski
Amberst, NY
Rebecca Cole
Apalachin, NY
Kristin Collom
New Milford, CT
Emily DiAngelo
Townsend, DE
Sarah Drew
Derwood, MD
Jennifer Economides
Cape Cod, MA
Lisa Erhartie
Wellesley, MA
Roger Grant
Miller Place, NY

Rebecca Guion
Fitzwilliam, NH
Chelsey Hamm
Skaneateles, NY
Margot Jebb
Hamburg, NY
Katie Martucci
Sellersville, PA
Erin Melnick
Waltham, VT
Jennifer Micelli
Stony Point, NY
Jessica Mower
Endicott, NY
Mary Parsnick
Niagara Falls, NY
Shirah Pollock
Delmar, NY
Megan Postoll
Corfu, NY
Jessica Shaw
Litchfield, CT
Sara Shikowitz
Suffern, NY
Alexandra Smith
Longmeadow, MA
Janelle Varin
Scottsville, NY
Emily Watson
Lincoln, MA
Gina Zurlo
Middletown, NY

ALTO II

Megan Boutin
Brunswick, ME
Jillian Cavanna
Lebanon, CT
Natalie Gamble
Arundel, ME
Stephanie Gilbert
Norfolk, MA
Erin Grieder
Oak Ridge, NJ
Laura Hamilton
Ithaca, NY
Amanda Kellogg
Silver Creek, NY
Alexandra Lerman
Middletown, NY
Becky Lord
Norwich, CT
Melissa McTye
Sudbury, MA
Julie Pacheco
Langhorne, PA
Carrie Piazza
Elmira, NY
Caryn Poulin
Berlin, NH
Amanda Schlenker
Cranford, NJ
Christy Voytko
Doylestown, PA

Megan Webster
Baltimore, MD
Colleen White
Shoreview, MN
Katie Willis
Pompey, NY

TENOR I

Michael Bradley
Shirley, NY
Brandon Coon
Trumansburg, NY
Ryan Crimmins
Edina, MN
Andrew Klima
Buffalo, NY
Greg Lewandowski
East Amherst, NY
Andrew Main
South Portland, ME
Chris Nickelson
Carrollton, GA
Nicholas Otts
New Orleans, LA
Dan Prior
Manchester, CT
Gavin Sidebottom
Fairfield, CT
Robb Walton
Baltimore, MD
Andrew Wyshak
Northborough, MA

TENOR II

Alejandro Bernard-
Papachryssanthou
Lansing, NY
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Wethersfield, CT
Sean Cator
Auburn, NY
Will Cicola
Indiana, PA
Dominick DiOrio
Windham, NH
Eric Dittelman
Westborough, MA
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Mark Hasman
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Andrew Kelley
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Manlius, NY
Ryan Pangburn
Burnt Hills, NY
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Emily McNeill
Fairport, NY
Laura Messina
Westport, CT
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Tim Nowak
Plainsboro, NJ
Kelly Quinn
Miller Place, NY
Matthew Rotjan
Suffern, NY
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El Paso, TX

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San Jose, CA
Xander Lott
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Catherine Barker
Rensselaerville, NY
Andrew Beeks*
Clifton, VA

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Crissa Masse
Oneonta, NY

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Anna Day
Mapleton, UT
Tyler Ogilvie*
Holbrook, NY
Carlie Kilgore
Webster, NY
Karl Siewertsen
Farmington, NY
Jenna Troiano
Lake Grove, NY

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Kathryn Cheney*
Conyers, GA
Kristen Meyers
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Matt Haines
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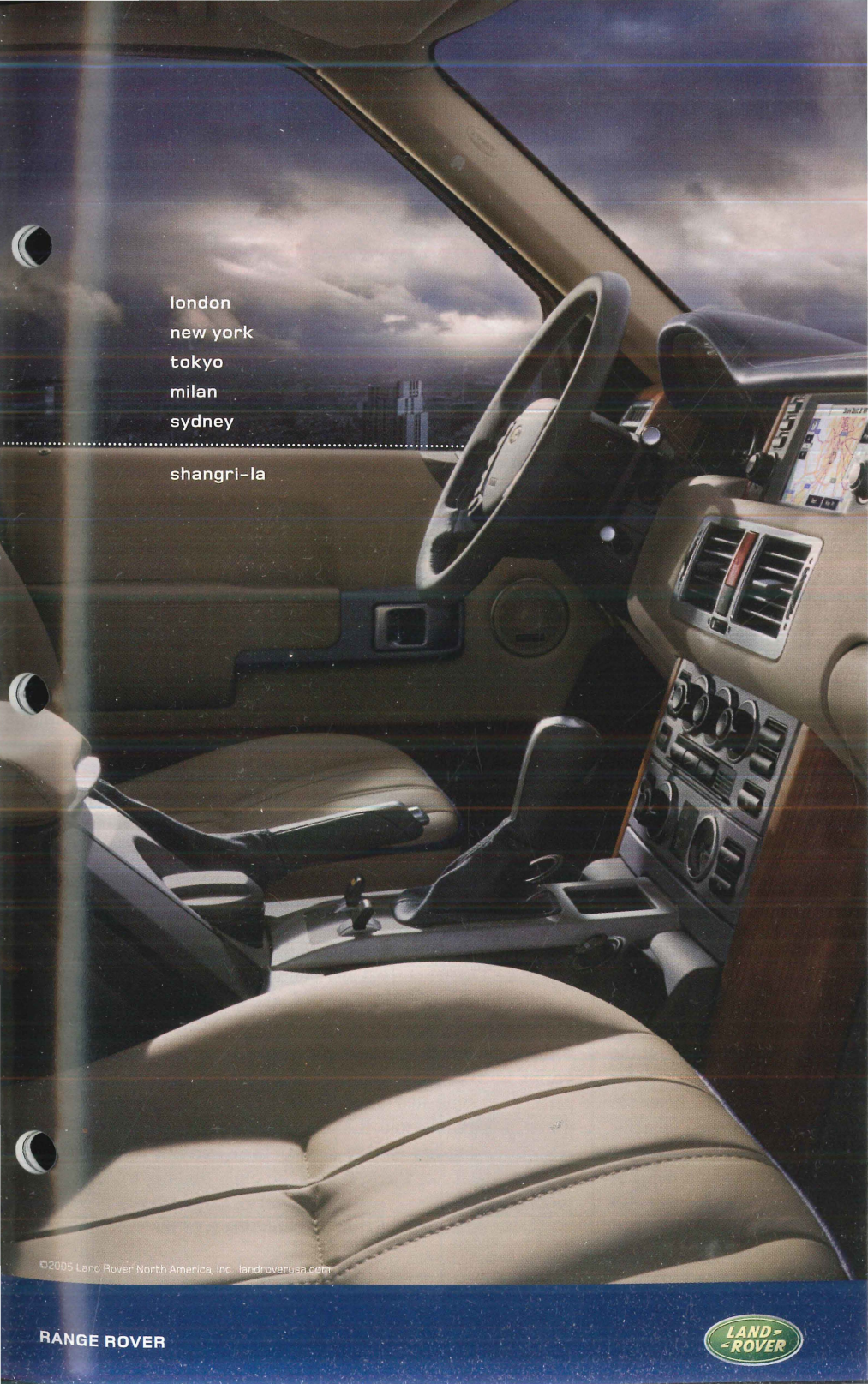
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Ronkonkoma, NY
Alan Dust
Whitesboro, NY
Taryn Lott*
Homer, NY
Vincent Malafronte
Oakdale, NY
Lee Treat
Lake Ariel, PA
Valerie Vassar
Glen Ridge, NJ

PIANO
Charis Dimaras+
Read Gainsford+

CELESTE
Billy Chou
Rahway, NJ

GRADUATE CONDUCTOR
Benjamin Aneff
Abilene, TX

* Principal
** Co-Principal
+ Ithaca College
Faculty

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RANGE ROVER





GUY VIVIAN

Pianist
Pierre-Laurent Aimard

INFORMATION

Great Performers is a presentation of Lincoln Center for the Performing Arts and is sponsored by American Express Company. For tickets, call CenterCharge at 212.721.6500, or visit the Lincoln Center Web site at lincolncenter.org.

Nott is chief conductor of the Bamberger Symphoniker, and it is with this orchestra that he conducts the first two concerts in programs that juxtapose György Ligeti with Mahler and Beethoven (May 6 and 8). On both evenings, a selection of works by Ligeti will feature soloist Pierre-Laurent Aimard, an artist the composer himself has dubbed "the leading performer of contemporary piano music today." Not one to be pigeonholed, Aimard will also display his mastery of the keyboard with performances of two Beethoven piano concertos.

On May 24, Nott leads the Ensemble Intercontemporain in the U.S. premiere of Benedict Mason's *Chaplin Operas*, highlighted by a post-concert interview with the composer. Nott, chief guest conductor of the Ensemble, well known for its innovative projects combining music with theater, dance, or film. This concert certainly fits that description. Mason's work, which includes two singers, was

written to accompany the screening of three Charlie Chaplin film shorts—*Easy Street*, *The Immigrant*, and *The Adventurer*. Concertgoers will enjoy this evening of film and live music in the new Rose Theater at the Time Warner Center.

Nott returns with the Ensemble the following night to conduct another Ligeti piano concerto with soloist Michael Wendeborg, in addition to the U.S. premiere of *Jagden und Formen* ("Hunts and Forms"), Wolfgang Rihm's piece written for a wind-and-percussion-dominated chamber orchestra and notable for a stratospherically high tuba solo. Rihm, possibly one of Germany's finest living composers, has already created three versions of *Jagden und Formen*. Much like Pierre Boulez, he often declines to declare his pieces finished.

Ticket information for all four concerts is in the sidebar at left.

—Joy Chutz

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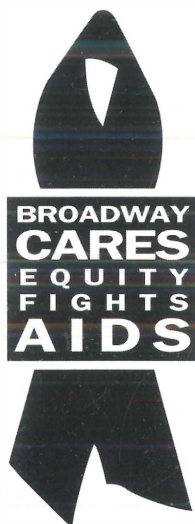
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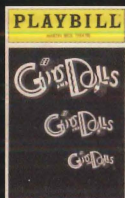
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WHICH MUSICAL MADE THE BIGGEST BREAKTHROUGH?

Oklahoma! (1943; revivals 1951, 1979, 2002; films 1955, 1998) Today, more than 60 years after it was written, with Pulitzer Prizes, Oscars, Tonys, Grammys and Emmys to its credit, a U.S. postage stamp in its honor (the first ever for a musical) and songs and phrases that have entered the lexicon, *Oklahoma!* is still "doin' fine." The first collaboration by the team of composer Richard Rodgers and lyricist/librettist Oscar Hammerstein II, *Oklahoma!* marked the merging of the composer's strides in the field of musical comedy with the wordsman's accomplishments in the more florid realms of operetta. Its story of frontier people forging a new state was filled with believable characters, dance sequences that propelled the plot and memorable songs: "Oh, What a Beautiful Mornin'," "The Surrey with the Fringe on Top," "Out of My Dreams" and, of course, the unforgettable title song. When the cast of *Oklahoma!* sang, "We know we belong to the land, and the land we belong to is grand!," they made Broadway history, and American history, too.

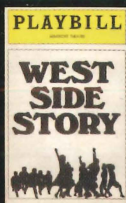


Guys and Dolls: (1950; revivals 1965, 1976, 1992; film 1955) Based on Damon Runyon's richly comic tales of gamblers, show girls and missionaries in Never-Never-Times Square, this tough, big-hearted musical deploys a unique sound and its own unique argot to celebrate the power of love to bring very different hearts together in the unlikeliest of places. Nathan Detroit's quest to find a place to hold "the oldest established permanent floating crap game in New York," and the efforts of Miss Adelaide ("the well-known fiancée") to get him to Niagara Falls without stopping off at a Saratoga racetrack seem odd subjects for a musical, but Frank Loesser, Jo Swerling, Abe Burrows and Moss Hart made it happen with great songs like "Sit Down You're Rocking the Boat," "Luck Be a Lady," "Fugue for Tinhorns" and "I've Never Been in Love Before."

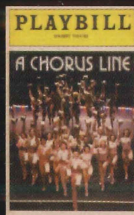


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West Side Story: (1957; revivals 1960, 1964, 1980; film 1961) What would happen if Stephen Sondheim, Jerome Robbins and Leonard Bernstein collaborated with William Shakespeare on a musical? This adaptation of *Romeo and Juliet* transforms the Montagues and the Capulets into the Jets and Sharks, Anglo and Puerto Rican street gangs in 1950's Manhattan, with switchblades instead of swords and all the blood and passion intact. Robbins made movement and dance central to the storytelling and forged a darker, more intense kind of musical in the process. Sondheim was 27 when he made his debut here. Great songs include "Tonight," "Maria," "Somewhere" and "America."



A Chorus Line: (1975; planned revival 2006; film 1985) The ultimate backstage musical goes behind the stars to tell the story of the Broadway dancers who struggle to claw through puberty, stay in shape, stay in contention and get the job. They do all this with a singular passion: "The chance to dance for you." A landmark show that has been honored with both the Tony Award as Best Musical and the Pulitzer Prize, *A Chorus Line* is not only about putting yourself "on the line" and striving to be your very best. It's also about Broadway's resolve to survive in the darkest days of the 1970's. "Don't tell me Broadway is dead," one character says, "I just got here." The show's success inspired a Broadway renaissance that's still going on. Great songs include "What I Did for Love," "At the Ballet," "Nothing" and "One."



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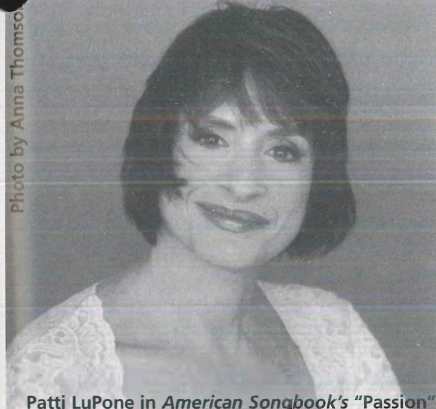
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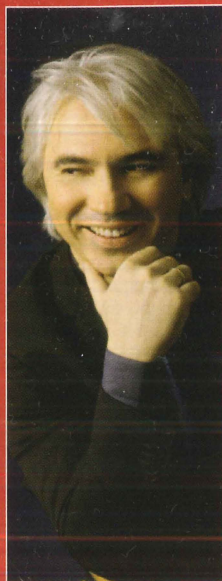
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abandoned the great traditions of orchestral splendor or of the intimate and finely wrought recital. In addition to the ensembles mentioned above, the American Symphony Orchestra will return next season with works by Sessions, Thompson, Bloch, Lutoslawski, Schumann, Vaughn Williams, and more. Chamber orchestras will include the period instrument ensemble Europa Galante, the Orchestra of the Age of Enlightenment with the English Voices, the Orchestre Révolutionnaire et Romantique, and the Mozarteum Orchestra of Salzburg.

Great Performers' 2005–2006 *Virtuoso Recitals* will present two pianists, András Schiff and Garrick Ohlsson, and two violin-piano duos, Christian Tetzlaff and Lars Vogt, and Vadim Repin and Nikolai Lugansky. *Virtuoso Recitals* closes out with the star duo of Itzhak Perlman and Pinchas Zukerman.

Virtuoso Vocalists, meanwhile, will open with Lincoln Center's Fall Gala on November 9, with Debórah Voigt and Ben Heppner backed by the Orchestra of St. Luke's. On January 25, Dmitri Hvorostovsky and the Moscow Chamber Orchestra present *From Russia with Love*, a program of Russian opera arias and popular songs that evoke 20th-century Russia. The tradition of the vocal recital continues with *Art of the Song*, featuring Matthias Goerne, Angelika Kirchschlager, Christoph Prégardien, Alice Coote, and Hvorostovsky.

For some of the most intimate musical experiences in Manhattan, *Sunday Morning Coffee Concerts* will take place in the Walter Reade Theater and will feature the Pacifica String Quartet, Proteus, the Enso String Quartet, and others with whom you can chat over coffee after each 11 a.m. performance.

Last, but hardly least, will be a stirring two-part retrospective titled *A Creative Path: The Music of Dmitri Shostakovich*, commemorating the composer's centennial with a complete survey of all 15 of his symphonies over two seasons. Shostakovich worked under, suffered under, and tried, often in vain, to please one of the most oppressive régimes of the last hundred years. The mysteries of his music reflect that régime's cruelties and deceptions. Valery Gergiev will lead the Kirov Orchestra of the Mariinsky Theatre and the Rotterdam Philharmonic in nine of Shostakovich's symphonies and will later return with the remaining six. Also as part of *A Creative Path*, the Emerson String Quartet will play all 15 Shostakovich string quartets between April 27 and May 14, 2006.

Like many of next season's Great Performers, Shostakovich knew what could happen when cultures and ideologies clashed and what had to happen artistically as a result. The artists of Great Performers witnessed many of the 20th century's upheavals and displacements and the concerts reflect those artists' struggles and triumphs. How fitting—and inevitable—that an Argentinian Jew who lived in Jerusalem, an Anglo-Bangladeshi, an orchestra calling itself *révolutionnaire* and *romantique*, and the man who bore soaring musical witness to atrocities from St. Petersburg to Babi Yar should all give shape to the same musical season.

David Pratt writes frequently for Playbill.

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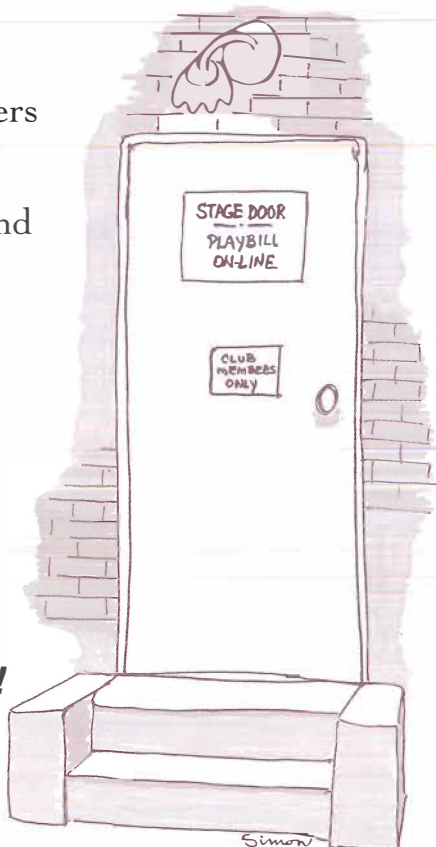


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May Highlights

2

The Juilliard School

**Monday
at 8 p.m.**

Alice Tully Hall
Tickets: Free
(Required)
Available starting
April 18 at the
Juilliard Box
Office

Beautiful music at a price that's hard to beat: The Juilliard Choral Union, under the direction of Judith Clurman, presents *The Sacred: Music From France* performed by vocal and instrumental students from The Juilliard School's College Division. The evening will include works by Charles Gounod, Darius Milhaud, Gabriel Fauré, and Olivier Messiaen, and come to a glorious finale with Maurice Duruflé's *Requiem*.



Judith Clurman

4

Great Performers

**Wednesday
at 8 p.m.**

Avery Fisher Hall
Tickets:
\$70, \$50, \$35

Violinist Itzhak Perlman enjoys the kind of superstar status rarely achieved by a classical artist. The recipient of 15 Grammy and four Emmy Awards, he has appeared on TV in shows ranging from *Sesame Street* and the *Frugal Gourmet* to numerous *Live From Lincoln Center* broadcasts. He performs more than 25 recitals around the globe this season, and luckily, one of them is here at Avery Fisher Hall with pianist Rohan De Silva. Works include the New York premiere of Zwilich's *Episodes for Violin and Piano*.



Itzhak Perlman

18

Sound Projections

**Wednesday
at 8 p.m.**

Rose Theater
Tickets: \$40

Great Performers' Sound Projections series partners contemporary live music ensembles with extraordinary cinematic film achievements. At this concert, a screening of Jean Painlevé's eight quirky short films, collectively called *The Sounds of Science*, will be accompanied by a live performance of the original score by the Hoboken-based indie rock group, Yo La Tengo. Definitely out of the ordinary, the evening includes such unexpected works as "The Love Life of the Octopus."



Yo La Tengo

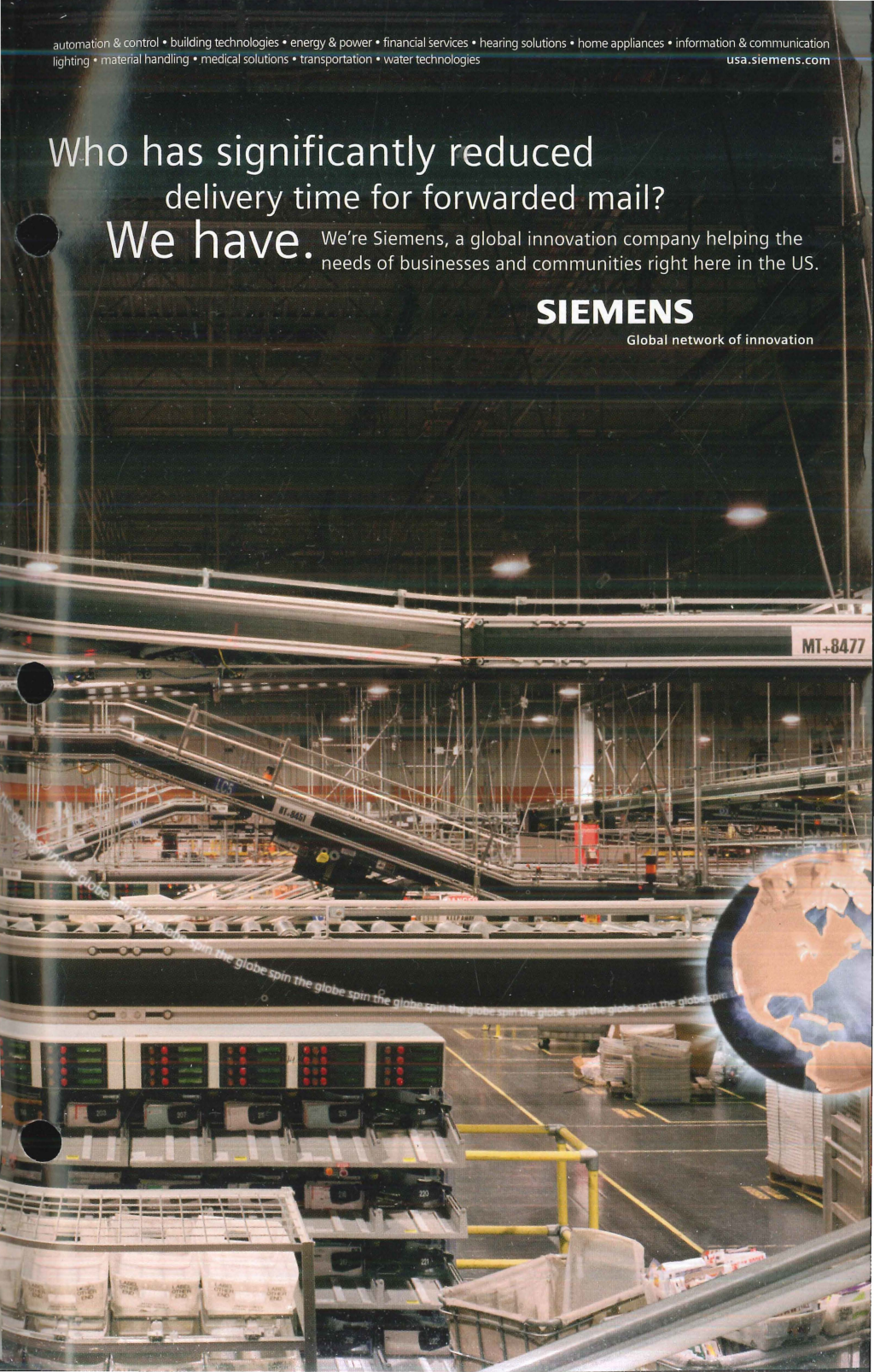
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